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M. JULES JACQUEMART'S COLLECTION OF SHOES IN THE MUSEUM OF COSTUME, PARIS.

BY MRS. BURY PALLISER.



AMONG the various objects of interest gathered together in the collection illustrative of the History of Costume, exhibited by the Union Centrale in the Champs Elysée, Paris, none have proved more attractive than the extensive series of shoes belonging to M. Jules Jacquemart, an artist so well known for his brilliant engravings in aqua fortis. The series comprises the shoes of all ages from the fifteenth to the eighteenth century, and those of the East as well as of Europe.

To begin with Europe, M. Jacquemart has no specimens of the

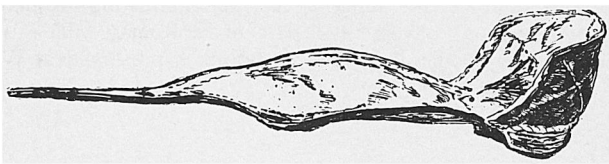


Fig. 1.

sumptuous shoes of the Middle Ages, such as those of the time of our third Edward; some in leather, richly embossed with subjects, or others cut out in fretwork, as worn by the gay young priest described by Chaucer—

"With Paule's windows carved on his shoes."

The collection begins with the long pointed shoe, called in France *poulaines* (the name of Poland in ancient French), and in England, *crakowes*, both designations proving that

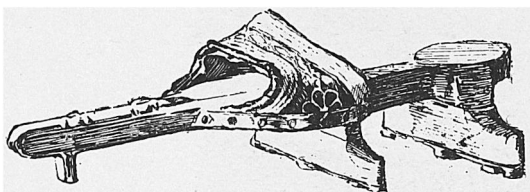


Fig. 2.

the fashion came from Poland; in England, said to have been imported by Queen Anne of Bohemia (with which country Poland was then incorporated). *Poulaines* were worn by her foppish consort, King Richard II., probably attached by a chain of gold or silver to the knee, as is to be seen in a piece of leg armour belonging to Lord Londesborough, in which the chain is attached by two rings, one fixed to the base of the *poulaine*; the other to the armour at the knee. The fashion began about

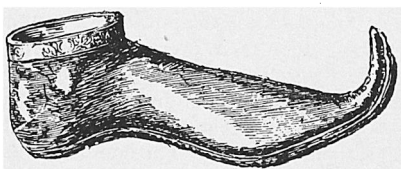


Fig. 3.

1364, was at its height in 1380, and finally disappeared in 1480. The shoes exhibited here (Fig. 1) are of such moderate dimensions, they must be *poulaines de varlet*, for sumptuary laws were enacted against them, both by Edward IV. of England, and Charles V. of France, who combined with Pope Urban V. in putting down the scandal. The length of the *poulaine* was in proportion to the rank of the individual, and a nobleman was not considered suitably attired if his *poulaines*

did not extend twelve inches, at least, beyond his toes. Their extreme length required they should be stuffed to keep them in form, and some *poulaines* have been found in London retaining their original padding of hay or fine moss. Speaking of a rich man, the French say, "Il a du foin dans ses bottes." May not these *poulaines* have suggested the saying, for none but rich men could possibly have been able to have worn such cumbrous

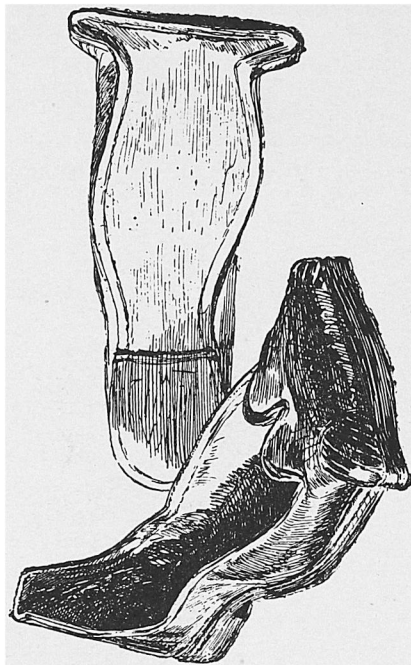


Fig. 4.

appendages? When the crusading army was before Nicopolis (1396), these *poulaines* astonished the Turks, but at the moment of battle, in order to walk with greater facility, the Christian knights cut off the long points of their shoes. To avoid trailing their *poulaines* in the mud of the narrow streets of those times, almost impassable, a kind of wooden clog (Fig. 2) was adapted, with cross-bars edged with iron, fastened to the foot by an embroidered leathern-strap, which insulated the *poulaine* from the ground, and kept its point straight, supported upon a prolonged piece tipped with iron.

Fig. 3 represents a shoe of more rational form turned up at

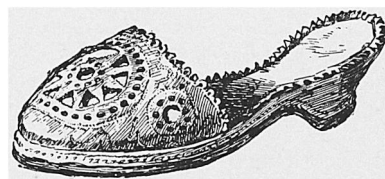


Fig. 5.

the point, and ornamented with gilding and engraving. M. Jacquemart calls it a christening shoe; the opening is certainly too small, except for the foot of a child.

From the *poulaines*, fashion runs into the opposite extreme, and in the sixteenth century, people wore the square-toed shoe or *soulier camus*, as broad and sometimes broader than it was long—

"Soulier camuz, boufez comme ung crapaud."—Herm Baudé, 1485.

without strap, and only held on to the foot by the narrow piece rising above the heel, leaving the feet almost uncovered; the leather fronts puffed and slashed, gauffered, or stamped in elegant openwork. We see these shoes on the feet of Henry VIII. or Francis I. They were brought into England from

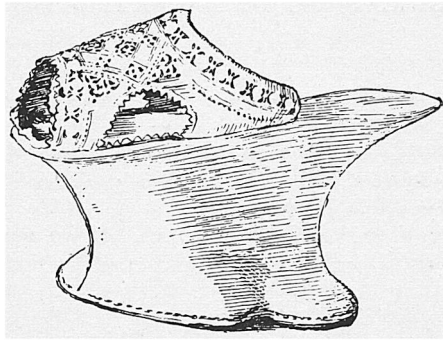


Fig. 6.

Flanders, in the reign of Henry VII., and subsequently were abolished, by proclamation, in the reign of Mary Tudor. The examples given (Fig. 4), are German, and must have belonged to a person of high rank from their decoration.

Fig. 5 represents an elegant clog of the sixteenth century, of

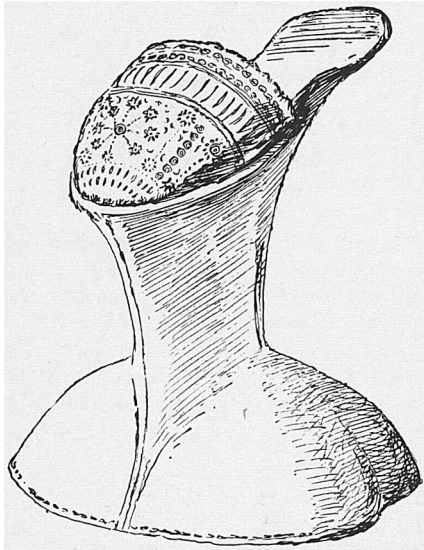


Fig. 7.

leather lusted with gold, and perforated, so as to show the green leather underneath.

We next pass to Venice and its famed *cioppini*. Of these M. Jacquemart supplies two examples; one (Fig. 6), with a broad base, the shoe of white leather, cut out in delicate lace-

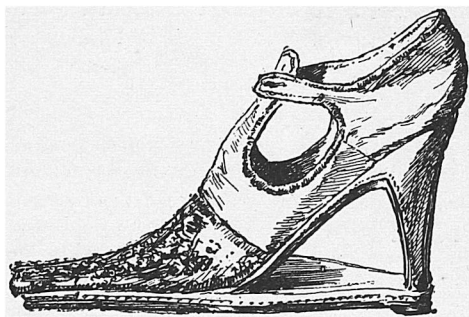


Fig. 8.

work, like a pattern of Vecellio, forming a large open band at its extremity, similar to one represented in Paul Veronese's 'Feast of Simon the Canaanite,' which picture bears the date of 1570. The other (Fig. 7) with still higher clogs, is also of white leather, stamped with a gauffering iron, and slashed, but closed at the point. These high supports, which embarrass the

walkers, were invented, it is said, by the Venetians to make the women stayers at home—like the jealous precautions of the Orientals. Coryot, who writes in 1611, says: "There is one thing so common in Venice that no woman whatsoever goeth without it, either in her house or abroad—a thing made of wood and covered with leather of sundry colours, some with white, some red, some yellow. It is called a *chapiney*, which they wear under their shoes. Many of these are curiously painted; some of them I have also seen fairly gilt; so uncomely a thing, in my opinion, that it is a pity this foolish custom is not clean banished and exterminated out of the city. There are many of

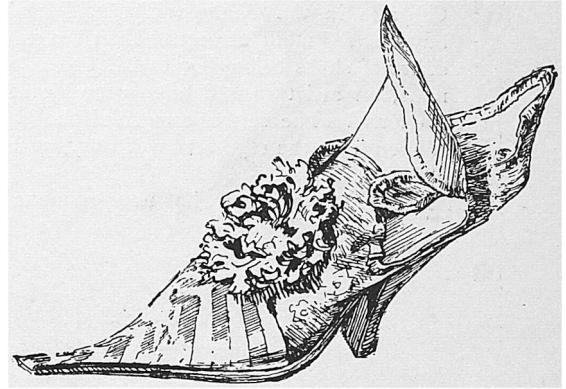


Fig. 9.

these *chapineys* of a great height, even half a yard high, which maketh many of their women that are very short seem much taller than the tallest women we have in England. Also, I heard it observed among them, that by how much the nobler a woman is, by so much the higher are her *chapineys*. All their gentlewomen, and most of their wives and widows that are of any wealth, are assisted and supported either by men or women, when they walk abroad, to the end they might not fall. They

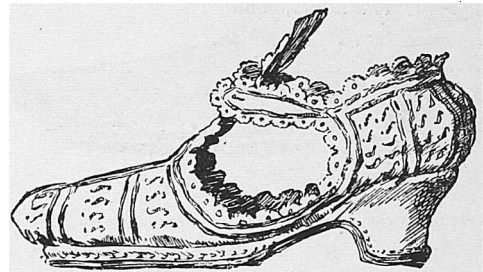


Fig. 10.

are borne up most commonly by the left arm, otherwise they might quickly take a fall."

Other writers bear testimony to the ridiculous height of the *cioppini*, and assert that the women could not put one foot before the other without leaning on the shoulders of two waiting women. The daughters of the Doge Domenico Contarini (died

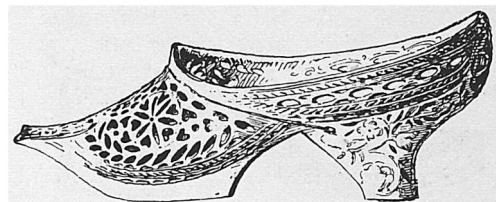


Fig. 11.

1674) were the first to emancipate themselves from this barbarous fashion.

Cioppini were known in England, if not absolutely worn, for Bulwer, in his "Artificial Changeling," complains that his countrywomen "imitate Venetian and Persian ladies;" and Hamlet thus addresses one of his players—

"By 'r lady, your lady is nearer heaven, than when I saw you last by the altitude of a chopine."—*Act ii. Sc. 2.*

And Ben Jonson says—

"He wears cioppinos, and they do so in Spain."

When Charles I. went to meet his future queen at Dover, he cast his eyes towards her: she seemed higher than report was, reaching to his shoulder. "Sire," she said, "I stand upon my own feet, I have no help of art; thus high I am, I am neither higher nor lower."

But let us return to France, and examine the shoe of Catherine

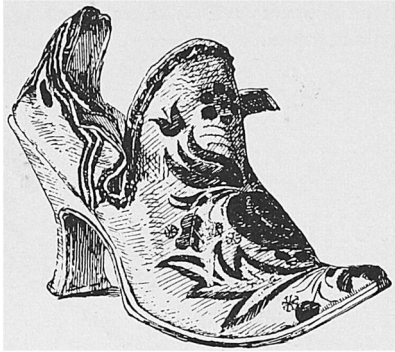


Fig. 12.

de Medicis (Fig. 8). It is of white leather lengthened at the ends, which are square, with a high conical heel, united to the toe by a second sole, which is soft and lined with felt, in order that the step of the wearer may be noiseless and stealthy. The form is exceedingly elegant, the upper leather ornamented with a purl or edging of silver lace, and attached by straps which have a circular opening on each side. This shoe comes from



Fig. 13.

an old collection, where it was preserved as having belonged to Catherine de Medicis, and an inscription, traced in old characters upon the heel, leaves no doubt of its authenticity.

Another shoe of similar form is covered with silk of the small figured pattern of the tissues of the reign of Henry II. It has no clog, and the pointed toe is of copper gilt, rising half way up the shoe, and engraved with chevrons, which may be an heraldic charge, as it was customary to affix the arms upon various

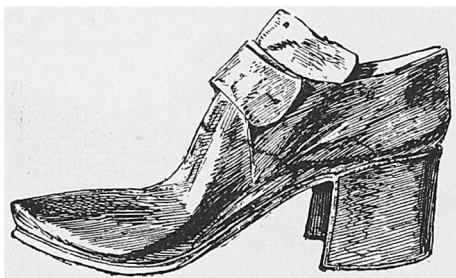


Fig. 14.

portions of the dress. The wedding shoes of Geoffrey Plantagenet, for instance, were painted with little lions (*lioncels*).

Sir Walter Raleigh's shoes, says a foreign visitor to the court of Queen Elizabeth, were decked with jewels worth 6,600 gold pieces.

A pair of Queen Elizabeth's shoes are preserved in Sussex, at Mr. Frewen's, Brickwall House, at Northiam, where her

Majesty dined under an oak on the village-green, and before her departure changed her shoes. They are of green silk, and with the high heels of the period, to which Falstaff alludes—

"The smooth pates do now wear nothing but high shoes."—*2 Henry IV.* i. 2.

Shakespeare also notices shoes being made right and left, when Hubert describes the tailor, with his shears and measure—

"Standing on slippers, which his nimble haste
Had falsely thrust upon contrary feet."—*King John.*

A woman's shoe (Fig. 9) shows the rosettes so profusely worn by both men and women at a later period.

The toes of the shoes now become rounder, the buff leather is delicately slashed to show the coloured stocking underneath, and is trimmed with coloured lace (Fig. 10).

The ladies at the end of the sixteenth century wore wooden shoes, curiously carved, a fashion that continued to the time of Louis XV., to which period belongs Fig. 11; also Fig. 12, which is gilded and painted with roses, on a white ground. A pair in the collection has a fleur-de-lis cut out in open-work.



Fig. 15.

We now enter on the seventeenth century, when shoes were made in every variety that fashion could suggest. Square toes and pointed, laced and clogged, with high heels and pointed, with bows of ribbon and rosettes of every colour, with ends like butterfly's wings, or others resembling the sails of a windmill; shoes of leather, morocco, and satin. Every one at court wore red heels; women's were made of wood, sometimes high, some-

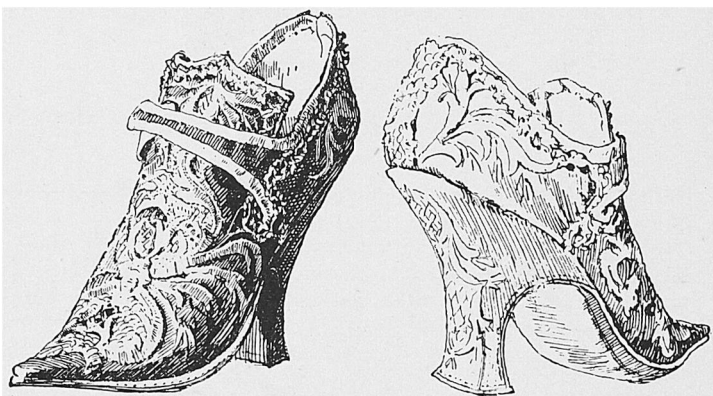


Fig. 16.

times low. Shoes were made of the richest textures, in silk, velvet, gold and silver brocade. The extravagance of boots and shoes was then at its height. Cinq Mars possessed no fewer than three hundred pairs at the time of his execution.

Among the shoes of the time of Louis XIII. is one of great historical interest (Fig. 13), the shoe of Henri, Duke de Montmorency, the luckless victim to his faith in Gaston, Duke of Orleans, and of the relentless animosity of Richelieu. These shoes—according to tradition, gathered on the scaffold (1632)—are of black leather, flat and square at the toes, with large red heels, and entirely covered with ornaments, the most conspicuous of which is a fleur-de-lis.

Another shoe has eight very narrow strips of leather which unite in the middle tongue over the instep; they are of grey

deer-skin, with long toes and high heels, which last with the clog are red.

To the reign of Louis XIII. belongs the funnel-shaped boot à *entonnoir*, which succeeded the high military boot of the Valois, of soft leather fitting close to the leg. The courtiers of Louis XIII. wore the tops of their boots falling over and filled with lace, as we see in the engravings of Abraham Bosse. Louis XIV. wore the military boots, and in such, whip in hand, appeared before his Parliament. To this reign of Louis XIV. belongs the kettle-shaped boot à *chaudron*, such as we see portrayed in the battle-pieces of Van der Meulen; and the still heavier postilion's boots, represented by the same artist, when he paints the royal party taking a drive in the cumbrous coach, drawn by four grey horses. These boots are

so strong and heavy that a postilion, if thrown from his horse, would escape unhurt, even if the carriage-wheels passed over his leg. They were yet to be seen in the old posting days between Calais and Paris.

Fig. 14 is the black leather shoe of Louis XIV., with red heels and buckle, as represented in his portrait by Rigaud.

Next comes the Regency. The type given (Fig. 15) has pointed heels, resembling a peg-top—*toupins* they were styled; but in the eighteenth century fashion ran riot, and it is difficult to assign a limit to its various vagaries (Fig. 16). The ladies' shoes were of gros de Naples, charged with ornaments, embroidered in silver *rocaille* style, and the slippers (*mules*) of velvet or figured stuffs, high heels, both red and white.

(To be continued.)

THE NEW INDIA-MUSEUM, LONDON.

THE India-Museum, formerly located in Downing Street, has been removed to South Kensington. The geography, climate, natural productions in the mineral, vegetable, and animal kingdoms; the scenery, inhabitants, and institutions of India, are all illustrated in this Museum, as well as the various branches of Indian Art.

Of the splendid and delicate products of the looms of India, of the skill and fancy of the inlaid metal-work, of the patient elaboration of the carvings, of the beauty of the silver filigrees, and of the barbaric splendour of the jewelry, and precious though usually ill-cut gems, it would be needless to speak. That portion of the display which may prove the most instructive to the Art-workman is the series of statuettes and *relievi*—some in brass, some in bronze, some in stone, some in wood—which is to be found in the upper gallery. They demand very careful study. For the most part we have a conventional treatment of the human form as an accessory, rather than as a main object of Art. The elaborate minuteness with which devout monks, gifted with a sense of Art, illuminated their stories and missals, is outdone by the cabinet-work detail of Indian idolatry. At times an idea seems to detach itself from the complex *ensemble*, and to stand out in more distinct form. Such is the case with two remarkable figures of a serpent-deity, in each of which a gigantic snake, coiled and recoiled, forms a background for a human figure, and extends over the head of the latter an enormous hood, like that of the *cobra*, but furnished, one with seven, and one with eight, distinct serpent-heads. The elephant-headed god, moreover, is frequently represented with great power.

The Art-objects which no doubt will attract the chief attention

by those who regard Art mainly in its philosophic aspect, are those sculptures from Peshawur which combine Grecian and Indian characteristics. The very date of these figures is as yet undecided, a convenient margin of about a thousand years being left for the determination. They are not devoid of beauty. But the chief source of curiosity with regard to them is the question whether they are the work of Grecian workmen, whose taste and style had been modified by Indian influences, or whether they are to be attributed to Indian artists, whose imagination had been raised and kindled by coming in contact with Greek taste. The subject will, no doubt, receive full discussion, as its relation to the general history and theory of Art is of an importance not easy to exaggerate.

The Collection of Arms is very beautiful and highly instructive, whether as regards the quaint and varied forms of the weapons, or the costly elaboration with which many of them are ornamented.

The Natural History Collection, in the Animal Department, is small, but arranged with great judgment. The fishes and the insects are especially well mounted. The natural history of the silk-worm is illustrated by the moths, eggs, and cocoons, of various species of the insect. Textile fabrics from vegetable fibre are displayed by a natural transition from those of silk and of hair. All the economical botany of India is abstracted and tabulated in accessible glass cases. The superb carpets, the gorgeous silks, velvets, and cloths of gold and silver, the gossamer-like muslins, the useful cottons, are displayed in the upper gallery; where are also our old acquaintance the golden throne, and the model of a tiger eating a European.

WYCLIFFE, NEAR ROKEBY.

J. M. W. TURNER, R.A., Painter.

JOHN PYE, Engraver.

SIR WALTER SCOTT, in his poem "Rokeby," has made his readers acquainted with much of the scenery of this picturesque corner of Yorkshire: but a very special interest is associated with the village, or hamlet, of Wycliffe, situated between two and three miles from Greta Bridge, and about five from Barnard Castle, for there was born, in 1334, John de Wycliffe, the "Morning Star of the Reformation," and one of the earliest translators of the Bible, many of whose descendants and family were buried in the church of the parish. In the rectory-house there is kept as an heirloom a portrait of the great reformer, assumed to have been painted by Sir Anthony More, though this painter did not come to England till more than a century and a half posterior to Wycliffe's death.

The engraving here introduced is from one of the numerous drawings made by Turner about half a century ago, for his series

of Yorkshire views. The scene seems to have been sketched from one of the banks of the "restless Greta," which winds its way with rapidity through this lovely valley, and at every turn discloses some fresh point of picturesque beauty. On the high ground in the distance is Wycliffe Hall, standing in a park embellished with masses of grand old trees that give to it great richness. Turner has painted the Hall with the sun descending behind it, and throwing long shadows from the trees on to the greensward. In the foreground, which consists of a succession of large grey boulders, are some women driving homewards a flock of geese, and a waggon and horses, whose driver is lifting a female from the vehicle. Through the vista of trees on the right a portion of a cottage is visible. The composition is a sweet bit of scenery treated with the painter's fine poetic feeling.